

FACULTY OF MUSIC
UNIVERSITY OF TORONTO

*Faculty Artists
Series
1985-86*

PROGRAMME II

WALTER HALL

SATURDAY OCTOBER 26, 1985

8PM

PROGRAMME

Duo in G Major for Violin and Viola, K. 423

WOLFGANG AMADEUS MOZART
(1756-1791)

Allegro
Adagio
Rondeau: Allegro

Lorand Fenyves, violin
Rivka Golani, viola

Sonata in A minor, D.821 (Arpeggione)

FRANZ SCHUBERT
(1797-1828)

Allegro moderato
Adagio
Allegretto

Rivka Golani, viola
Patricia Parr, piano

Trio Sonata (for Clarinet, Cello, Piano and Jazz Set)

LOTHAR KLEIN
(b. 1932)

Prelude
Courante
Air
Fugue

Faculty Ensemble

James Campbell, clarinet Daniel Domb, cello
James Anagnoson, piano Blair MacKay, jazz set

INTERMISSION

Septet in E flat Major, Op. 20

LUDWIG VAN BEETHOVEN
(1770-1827)

Adagio/Allegro con brio
Adagio cantabile
Tempo di Menuetto
Tema con variazioni: Andante
Scherzo: Allegro molto e vivace
Andante con moto alla Marcia/Presto

Faculty Ensemble

Lorand Fenyves, violin Rivka Golani, viola
Daniel Domb, cello Thomas Monohan, bass
James Campbell, clarinet Eugene Rittich, horn
Gabor Janota, bassoon

Notes

Duo in G Major for Violin and Viola, K. 423 WOLFGANG AMADEUS MOZART

The difficulties involved in writing a duo for violin and viola are considerable - the textures are thin, the bass range restricted, and true four-part harmony can only be achieved by adroit use of multiple stopping. Mozart effortlessly overcame these problems in his two Duos for Violin and Viola, K. 423 and K. 424, which were written in 1783. Both works are fully fledged sonatas with equally interesting parts for both instruments. The **Duo in G Major K. 423** is ebullient in mood throughout. The first movement in sonata form is divided between lovely melodies and sixteenth note scale passages, while lyricism takes over in the middle slow movement. The last movement is a rondeau with three episodes, in the second of which the mood suddenly becomes serious with modulations to the keys of E minor and G minor. The drama soon passes and the duo ends in the same joyous mood in which it began.

Sonata in A minor, D.821 (Arpeggione)

FRANZ SCHUBERT

The arpeggione was created in 1821 by the Viennese instrument maker J.G. Stauffer. It was a fretted, bowed, six-stringed instrument shaped like a guitar and played like a cello. A contemporary report described it as sounding like an oboe in the upper register and like a basset horn in the lower register. Few people after the first proponent of the instrument, one V. Schuster, seem to have been interested in playing it, for within ten years the arpeggione had gone the way of the baryton and the viola pomposa. Although the Schubert **ARPEGGIONE SONATA** was first transcribed for violin, it is now most commonly played on cello and viola. The first movement is in sonata form with a pervasive air of melancholy which seems well suited to the viola timbre. This is followed by a short Adagio in E Major which leads directly into the last movement, a rondo whose opening melody is a clever transformation of the sombre main theme of the first movement into A Major. An episode in the minor key also recalls the darker mood of the first movement, but the happier A Major theme has the last say.

Trio Sonata

LOTHAR KLEIN

LOTHAR KLEIN joined the Faculty of Music in 1968. German-born, he studied composition in Berlin with Boris Blacher, and received his academic training in the US. He holds a Ph.D. degree from the University of Minnesota. His music has been performed by major orchestras in Canada, the United States and Europe, and at international music festivals at Tanglewood, Mexico City, and Berlin.

On his Trio Sonata he writes:

"This Trio for four instruments dates from 1965. It was written to protest jazz groups swinging Bach, a trendy fashion then as now which, it seemed to me, demeans jazz as much as it distorts the musical intentions of the great master. From the opening Prelude to the fugal finale, the forms employed - including a formally "correct" Courante with Double variation - are unmistakably parodistic, but in no way satirical. The jazz-set is employed as a surrogate 20th century Baroque basso continuo".

In 1968, the Trio Sonata was performed in New York by members of the Modern Jazz Quartet.

Septet in E flat Major, Op. 20

LUDWIG VAN BEETHOVEN

Beethoven's Septet Opus 20 for four strings and three winds was first played in public on April 2, 1800 in Vienna at the same concert that introduced his First Symphony. That the Septet quickly won great popularity is attested to by the many transcriptions of the work which appeared almost immediately. Beethoven himself arranged the work for Piano Trio as his Op. 38 and within a very short time it had been arranged for everything from guitar duet to military band. Schubert modelled his Octet of 1824 on the popular earlier work. The Septet is one of the very few works by Beethoven to use the divertimento form which had been popular earlier in the eighteenth century. Typical features of the divertimento form which Beethoven incorporates into his Septet include the use of a small mixed ensemble of strings and winds, the proliferation of movements and the use of dance forms. The first and last movements in sonata and rondo form respectively are the most substantial and each feature a slow introduction. Next in weight are the slow movement, also in sonata form, and the fourth movement, a theme with five variations. Surrounding the variation movement are two dance movements, a Minuet and a Scherzo. The Minuet theme is borrowed from the second movement of Beethoven's own Piano Sonata Op. 49 No. 2. The violin is the leading instrument of the group throughout, and even has a written out cadenza in the last movement. The other instruments are also handled in a masterful way, and each is given at least one solo at some point, except for the double bass which supplies the foundation for the ensemble.

Notes by Robin Elliott

Tonight's Artists

LORAND FENYVES, Professor Emeritus of the Faculty of Music, started his concert career in his native Budapest and on the eve of World War II moved to Israel where he founded the Israeli String Quartet and was co-founder of the Israeli Academy of Music in Tel Aviv. For many years he was concertmaster of l'Orchestre de la Suisse Romaine, and, in addition, conducted master classes of international renown before coming to Canada in 1965, where he has been associated with the Jeunesses Musicales and the National Youth Orchestra. Recent concert tours have taken him to Europe and Japan where he appears regularly with orchestras and in solo recitals. His latest album on the Faculty of Music's own ARBOR DISCS label with Patricia Parr features works by Bartok and Franck.

RIVKA GOLANI is one of the few outstanding viola soloists in the world. She performs internationally with leading orchestras and conductors, and has recorded extensively for radio and television throughout the world. Her Centre Discs album, "Viola Nouveau", was nominated for a Juno Award in 1984, and Volume I of "The Viola", featuring Miss Golani and pianist William Aide, was recently released by Discopaedia. Miss Golani teaches at the Faculty of Music.

PATRICIA PARR performed with the Toronto Symphony, the Rochester Civic Orchestra and the New York Pops Orchestra before she was ten. A double scholarship student at the Curtis Institute in Philadelphia, Miss Parr followed her studies there with two years of study with Rudolf Serkin. Since then she has performed in concert on radio, television and with major orchestras throughout Canada and the United States. Her outstanding ability as a chamber music artist has become widely known with numerous appearances at the Marlboro Festival and with several international ensembles. In constant demand as a teacher and coach, Miss Parr performs regularly with her colleagues at the Faculty of Music.

Members of the Faculty Ensemble

JAMES ANAGNOSON was born in Boston where he studied at the New England Conservatoire. He is a graduate of the Eastman School of Music which he attended on Scholarship, and holds a Master's degree from the Juilliard School. In 1975 he joined Leslie Kinton to form the now internationally acclaimed **ANAGNOSON & KINTON** piano duo.

JAMES CAMPBELL has become one of an elite group of solo clarinetists in the world since he graduated from the Faculty of Music and won the CBC Talent Festival and Jeunesses Musicales International Competition in Belgrade in 1971. As well as performing as soloist with orchestras across Canada and in Europe, he has given over 1,000 concerts in 16 countries including performances with such artists as the late Glenn Gould, Elly Ameling, Janos Starker as well as the Guarneri, Allegri, Fine Arts and Orford String Quartets.

DANIEL DOMB is an internationally renowned cellist, both as a soloist and a chamber musician. He was Acting Principal cellist with the Cleveland Symphony Orchestra before being appointed Principal cellist of the Toronto Symphony, a post he has held since 1974. Since then he has performed extensively as a soloist in Canada, and his first recording for the CBC was awarded "Best Broadcast of a Solo Artist" by the Canadian Music Council.

GABOR JANOTA was educated in Budapest at the Franz Liszt Academy. Following graduation, he became principal bassoon of the Hungarian Radio Orchestra and in 1977 joined the Hungarian State Orchestra where he is presently co-principal. Since his first visit to Canada in 1969 he has been in demand as a recitalist and teacher and joined the Faculty of Music this fall as a bassoon instructor.

BLAIR MACKAY is presently a first year percussion student at the Faculty of Music studying with Russell Hartenberger. As a jazz drummer, he is an active member of the Toronto jazz scene.

A native of Louisville, Kentucky, bassist THOMAS MONOHAN is an Adjunct Professor of the Faculty of Music, University of Toronto and principal double bassist of the Toronto Symphony. He is a graduate of the Curtis Institute, was formerly principal bassist of the National Symphony Orchestra (USA) and co-principal of the Israel Philharmonic. He has been a coach of the National Youth Orchestra and the Banff Summer School and a frequent soloist and chamber music artist in the Toronto area. His students are found in most of the orchestras in Canada as well as internationally.

EUGENE RITTICH, Adjunct Professor at the Faculty of Music, University of Toronto, has been principal horn of the Toronto Symphony since 1952. A native of Alberta and a graduate of the Curtis Institute of Music, he has been a frequent soloist and chamber artist on the CBC, and with the Toronto Symphony, Stratford Festival, Hart House Orchestra and the CBC Symphony. As teacher and coach, he has been associated with the Faculty of Music since 1962, and the National Youth Orchestra since its inception. Along with Patricia Parr, he gives generously of his time in organizing the Faculty Artists Series.

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744 or 978-3751.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome, and are eligible for an income tax receipt. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

UPCOMING EVENTS AT THE FACULTY OF MUSIC

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| November 1 | CONTEMPORARY MUSIC ENSEMBLE
Robin Engelman, Conductor
Works by Ives, Takemitsu, Stravinsky, Buczynski
8 pm Walter Hall \$3 |
| November 14 | University of Toronto GUITAR ENSEMBLE
Eli Kassner, Director
Works by Handel, Vivaldi, Mozart, de Falla
8 pm Walter Hall \$3 |
| November 15
16 | OPERA EXCERPTS
The Opera Division presents fully staged and
and costumed scenes from the operatic
repertoire.
8 pm MacMillan Theatre \$3 |

NEXT FACULTY ARTISTS SERIES CONCERT:

Saturday, JANUARY 18, 1986